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grammars, for instance Becker's *Elements*, Bierwirth's *Beginning German*, and *Elements of German*, and several others. It should be hoped that at least one or the other of the various grammars will prove a decisive superiority over its competitors, have a chance to experience a number of new editions, and reach finally a high grade of perfection. There are too many of these textbooks in the country at present, and a survival of the fittest would be highly desirable.

The three new grammars seem to be good introductions to the realm of German language, although their methods are very different. *Bacon's New German Course* has an original and practical innovation. It is not divided into the usual lessons. The first part of the book contains a thorough study of the grammar, accompanied by short exercises, which are to be translated into German by the student. The second part consists of German texts for reading and conversation. It is left to the discretion of the teacher how he will arrange and utilize the material offered in the new book and what methods he will follow. The grammatical explanations are clear and the German texts well selected.

The two other German grammars which are mentioned at the head of this review prescribe more closely the method which the teacher has to follow. Duerr's *Essentials* cover the entire field in a very systematic way, beginning with the prepositions and finishing with word-formation. The subject is not divided into lessons, but grammar rules, exercises, and drills follow each other until a chapter of the grammar is covered.

The most systematic one of the three grammars to be reviewed is Collar's *First Year German*. Its first part is made up of sixty well-arranged lessons—each one covering exactly two pages. Various grammatical subjects are introduced to proceed from easy to difficult and to prepare the student as soon as possible for the "Selections for Reading" which form the second part of the volume. The entire book seems to be the product of a thorough pedagogical experience.

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Studies in English Syntax. By C. ALPHONSO SMITH. Boston: Ginn & Co., 1906. Pp. 92.

Professor C. Alphonso Smith's little book, *Studies in English Syntax*, will interest and help every thoughtful student of English who reads it. Of the three papers here brought together, the first, "Interpretative Syntax," insists that we should interpret the facts of syntax as well as state them. We should not merely say that the Anglo-Saxon verb *weorþan*, meaning "to become," has been dropped from the language, but should also point out the many idiomatic expressions that have taken its place, such as "to *become* rich," "to *go* crazy," "to *get* tired," "to *run* mad," "to *turn* red," etc. (pp. 20, 21). Professor Smith points out that the old distinction of thought which existed between "you" and "thou" as forms of the singular has not strictly and completely disappeared from the language; the same distinction is now expressed by the presence or absence of such titles as Mr., Mrs., and Miss (pp. 29, 30).

The second paper, "The Short Circuit in English Syntax," does not deal, as one might infer, with the modern tendency to ellipsis; but a large number of facts in our present speech are here brought together and interpreted. For example,

there is a discussion of the so-called group-genitive, seen in such an expression as "the queen of England's throne."

The third paper, "The Position of Words," illuminates many puzzling usages. The explanation here given of the much-discussed expression "It is me" (pp. 77-86) is the only complete and satisfactory one that is known to the present reviewer. The history of the idiom and a sound interpretation of it go hand in hand. The entirely legitimate indebtedness of this third paper to some parts of Jespersen's remarkable book, *Progress in Language*, might well have been more explicitly acknowledged.

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A Short History of England's and America's Literature. By EVA MARCH TAPPAN. Boston: Houghton, Mifflin & Co., 1906. Pp. 619.

A Manual of American Literature. By JAMES B. SMILEY. New York: American Book Co., 1905. Pp. 321.

American Poems. By AUGUSTUS WHITE LONG. New York: American Book Co., 1905. Pp. 368.

Composition-Rhetoric. By STRATTON D. BROOKS and MARIETTA HUBBARD. New York: American Book Co., 1905. Pp. 436.

Of the many inconsistencies in the teaching of English in the high school, none is plainer than that which is illustrated by at least two of the books named above. We surely have plenty of authority, from both the college and the school, for spending all the time possible in reading beautiful poetry and noble prose, rather than in studying long lists of short selections, or of summarized biographies. Yet year after year our best publishers keep on giving us such lists, which it is to be feared in some schools still stand between the pupil and the literature he should know. The point can not be made more plainly than it is made in Miss Tappan's book. In a short and convincing preface we are told that the book is based on the conviction that the principal object of studying literature is to learn to enjoy it, "that it is less important to know the list of an author's works than to feel the impulse to read one of them," and "that it is better to know a few authors well than to learn the names of many." Then why should we have a book which attempts to give a history of English literature in two hundred-fifty-five pages, and a history of American literature in three hundred-sixty-four, devoting for example, forty-four pages to the nineteenth century, with names in profusion? Mr. Smiley's book goes somewhat further back in type, consisting of little biographies, each followed by its inch of "estimate," sometimes from a very strangely selected critic, and consequently often unsatisfactory. The *American Poems* is a convenient book to have, either "on the drawing-room table a few days at Christmas," where the author does not wish it to be, or in the school library. It would be useless to discuss the relative space given to different writers; the book contains in general the poems one is apt to wish to find.

The *Composition-Rhetoric* is an interesting illustration of a prevalent tendency to get into print the methods of successful teaching rather than instruction for the pupil. In this book there is much that is good. The emphasis placed upon the superiority of theme-subjects which draw upon the pupil's own experience and opinion